

1906. 25th June

MODERN PICTURES & DRAWINGS

THE PROPERTY OF

LAURENCE W. HODSON, ESQ.

On Monday, June 25, 1906

1906
June 25
Loch H
DTL

CATALOGUE

OF

THE COLLECTION OF

Modern Pictures and Drawings

THE PROPERTY OF

LAURENCE W. HODSON, ESQ.

Of Compton Hall, near Wolverhampton

L. 64585

WHICH

Will be Sold by Auction by

MESSRS. CHRISTIE, MANSON & WOODS

AT THEIR GREAT ROOMS

8 KING STREET, ST. JAMES'S SQUARE

On MONDAY, JUNE 25, 1906

AT ONE O'CLOCK PRECISELY

—over—

May be viewed the Friday and Saturday preceding, and Catalogues had, at Messrs. CHRISTIE, MANSON AND WOODS' Offices, 8 King Street, St. James's Square, S.W.

CONDITIONS OF SALE.

- I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1s.; above Five Pounds, 5s.; and so on in proportion.
- III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.
- IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, or more, in part of payment, or the whole of the Purchase-Money *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
- V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two Days from the Sale; Messrs. CHRISTIE, MANSON AND WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot, and making no warranty whatever.
- VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.
- VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale.

CATALOGUE.

On MONDAY, JUNE 25, 1906,

AT ONE O'CLOCK PRECISELY.

DRAWINGS

G. BARRET.

- 1 A MOUNTAINOUS RIVER SCENE, with an angler
13 in. by 19 in.

A. L. BARYE.

- 2 A TIGER—*pencil*
 $3\frac{3}{4}$ in. by 8 in.

AUBREY BEARDSLEY, 1896.

- 3 A DESIGN, for the Title-page for No. 1 of "The Savoy"—*pen and ink*

AUBREY BEARDSLEY.

- 4 DESIGNS, for the Title-pages of "The Savoy": December 1895; and July 1896—*pen and ink, two in one frame*

AUBREY BEARDSLEY.

- 5 DESIGNS, for "The Pierrot of the Minute": Cover design;
Cul de lampe: Vignette and initial letter; and Frontis-
piece—*pen and ink, four in one frame*

AUBREY BEARDSLEY.

- 6 DESIGNS, for "The Rape of the Lock": The Dream; and
The Rape of the Lock—*pen and ink, two in one frame*

AUBREY BEARDSLEY.

- 7 MOSKA; and The Billet Doux in "The Rape of the Lock"—
pen and ink, two in one frame

AUBREY BEARDSLEY.

- 8 COVER DESIGNS, for "The Savoy": No. 2, April 1896; and
No. 4, August 1896—*pen and ink, two in one frame*

AUBREY BEARDSLEY.

- 9 THE COIFFING; and THE DEATH OF PIERROT—*pen and ink,*
two in one frame

AUBREY BEARDSLEY.

- 10 THE NEW STAR; CARL MARIA VON WEBER; and TRISTAN
AND ISOLDE—*pen and ink, three in one frame*

AUBREY BEARDSLEY.

- 11 DON JUAN: Sganarelle and the Beggar; ALI BABA; and A
BOOK-PLATE—*pen and ink, three in one frame*

W. BLAKE.

- 12 THE DAY OF DESTRUCTION
16 in. by 13 in.

FORD MADDOX BROWN.

- 13 THE NOSEGAY
18½ in. by 12½ in.

CORREGGIO.

- 14 STUDIES OF ANGELS—*red chalk*

D. COX.

- 15 A LANDSCAPE, with figures and cart crossing a common
10½ in. by 15 in.

D. COX.

- 16 A COAST SCENE; and A LANDSCAPE, with a castle—in the
folio 2

D. COX.

- 17 FÊTES CHAMPÊTRES—a pair, in the *folio* 2

BIRKET FOSTER.

- 18 A LAKE SCENE—*vignette*

SIR J. GILBERT, R.A.

- 19 HASTINGS; A PANELLED ROOM, by D. Cox; and A STUDY,
by C. LANDSEER, R.A.—in the *folio* 13

A. GOODWIN.

20 SUNSET

 $9\frac{1}{2}$ in. by 14 in.

A. GOODWIN.

21 LUCCA

 $10\frac{1}{2}$ in. by 6 in.

DUDLEY HARDY, 1894.

22 THE MENU

 $19\frac{1}{2}$ in. by 14 in.

DUDLEY HARDY, 1874.

23 LEAVING THE THEATRE

 $12\frac{1}{2}$ in. by $8\frac{1}{2}$ in.

DUDLEY HARDY.

24 THE TIFF

15 in. by $11\frac{1}{2}$ in.

P. HELLEU.

25 A MOTHER AND CHILD—*black and red chalk*13 in. by $9\frac{1}{2}$ in.

F. H. HENSHAW.

26 LLANBERIS CASTLE; and THE FORUM AT ROME—in the folio

2

LAURENCE HOUSMAN.

27 A DESIGN, for the Title-page of "The House of Joy"—*pen and ink* $5\frac{1}{2}$ in. by $3\frac{1}{4}$ in.

W. HUNT.

- 28 PURPLE AND WHITE GRAPES

4 $\frac{1}{4}$ in. by 5 $\frac{3}{4}$ in.

AUGUSTUS JOHN.

- 29 HEADS OF GIRLS—
- two on one mount—pencil, in the folio*

SIR E. BURNE-JONES.

- 30 A SIBYL OF ROME: Cartoon for window at Jesus College,
-
- Cambridge—
- black and blue chalk*

SIR E. BURNE-JONES.

- 31 STUDY FOR THE BRIDEMAIDENS IN "THE MARRIAGE OF
-
- PSYCHE"—
- pastel and gold on blue ground*

SIR E. BURNE-JONES.

- 32 STUDIES OF HEADS—
- pencil, three in one frame*

SIR E. BURNE-JONES, 1864-6.

- 33 STUDIES OF FIGURES—
- two in one frame; A LADY, seated;*
-
- and STUDIES OF A HEAD—
- red chalk*
- 3

SIR E. BURNE-JONES, 1865.

- 34 STUDIES OF FIGURES—
- white chalk on brown ground*
- 3

SIR E. BURNE-JONES, 1888.

- 35 HEAD OF A GIRL—
- pencil*

SIR E. BURNE-JONES, 1875.

- 36 STUDIES OF ARMOUR, for "The Briar Rose"—*black and white chalk*; and STUDIES, for "The Golden Stairs"—*pencil and Chinese white, three in one frame* 2

SIR E. BURNE-JONES, 1873-4-5.

- 37 ILLUSTRATIONS AND INITIAL LETTERS, for an illuminated Virgil (never completed)—*pencil, seventeen in four frames*; and DESIGNS, for The twelve books of the *Æneid*, made for illuminations in a folio manuscript on vellum—*pencil, twelve in three frames* 7

SIR E. BURNE-JONES.

Designs for stained glass windows.

- 39 THE ASCENSION—*black and red chalk*
- 40 BISHOP ACCOCK; and BISHOP AMBROSE—for Jesus College, Cambridge—*black chalk* 2
- 41 CHRIST AS HE APPEARED TO DOUBTING THOMAS; SAINT ANNA TEACHING THE VIRGIN; and SAINT FRANCIS—for Saint James' Church, Weybridge—*black chalk* 3
- 42 ELIJAH AND THE WIDOW'S SON; and THE DESTRUCTION OF PHARAOH'S HOST—*monochrome* 2
- 43 SAINT STEPHEN; and DANIEL—*monochrome* 2
- 44 IDOLATRY; DESPAIR; and ENVY—for Rochdale Church—*monochrome* 3
- 45 DESIGNS FOR WINDOWS—in Walton Abbey—*pen and ink*

- 46 DESIGNS FOR WINDOWS—in Holy Trinity Church, Sloane Street—*pencil, two in one frame*
- 47 THE ASCENSION; THE VISION ON SAINT STEPHEN; THE ADORATION OF THE LAMB; THE SACRIFICE OF ISAAC; and AN ANGEL LEADING ENOCH—for Jesus College, Cambridge—*black and red chalk, in the folio* 5

CHARLES KEAN.

- 48 SOMETHING WRONG; TRANSPOSITION; CONCLUSIONS, &c.—*pen and ink, in the folio* 8

A. LEGROS, 1864.

- 49 HEAD OF THE ARTIST
12 in by 10 $\frac{3}{4}$ in.

A. LEGROS, 1880.

- 50 LES GRANDS ROCHERS
Sepia—21 $\frac{1}{2}$ in. by 30 in.

A. LEGROS.

- 51 LE COUP DE VENT
Sepia—23 in. by 18 in.

A. LEGROS.

- 52 LES FAISEURS DE FAGOTS—*pen and ink, and crayon*

A. LEGROS.

- 53 THE ORGANIST—*pen and ink, and wash*

A. LEGROS, 1900.

- 54 TÊTE D'UN LUTHERIEN—*silver point*

A. LEGROS, 1898.

- 55 STUDY OF CHILDREN'S HEADS—*silver point*

A. LEGROS.

- 56 TWO STUDIES OF CHILDREN'S HEADS—*chalk, on green ground* 2

A. LEGROS.

- 57 HEAD OF AN OLD MAN—*pen and ink*]

A. LEGROS.

- 58 NUDE STUDIES—*pencil, two in one frame*

A. LEGROS.

- 59 HEAD OF A MAN—*black chalk and wash*

A. LEGROS.

- 60 LE SENTIER EN BOURGOGNE; and LE VILLAGE DE VALLON
—*sepia* 2

A. LEGROS.

- 61 L'INCENDIE; and A WOODY LANDSCAPE—*sepia, in the folio* 2

A. LEGROS.

- 62 A DESIGN FOR A BALCONY; and AN OLD MAN ASLEEP—
in the folio 2

A. LEGROS.

- 63 HEAD OF AN OLD MAN; and A SATYR'S MASK—*chalk, in the folio* 2

LORD LEIGHTON, P.R.A.

- 64 STUDIES OF "IPHIGENIA"—*black and white chalk* 2

LORD LEIGHTON, P.R.A.

- 65 STUDIES, for the sleeping group in "Cymon and Iphigenia"—
black and white chalk 2

LORD LEIGHTON, P.R.A.

- 66 A STUDY, for the head of Iphigenia—*black and white chalk*

LORD LEIGHTON, P.R.A.

- 67 STUDIES FOR "WHISPERS"—*black and white chalk* 2

LORD LEIGHTON, P.R.A.

- 68 STUDIES FOR "WHISPERS"—*black and white chalk*
Exhibited at Burlington House, 1897

LORD LEIGHTON, P.R.A.

- 69 STUDIES, for "Whispers"; and "Wedded"—*black and white chalk* 2

LORD LEIGHTON, P.R.A.

- 70 STUDIES, of children for "The Daphnephoria"—*black and white chalk*

LORD LEIGHTON, P.R.A.

- 71 STUDIES, of figures for the "Daphnephoria"—*black and white chalk* 2
Exhibited at Burlington House, 1897

LORD LEIGHTON, P.R.A.

- 72 STUDIES OF SEATED FIGURES; and STUDIES, for "Greek Girls Playing Ball"—*black and white chalk* 2

LORD LEIGHTON, P.R.A.

- 73 SIX STUDIES OF CHILDREN—*black and white chalk*

LORD LEIGHTON, P.R.A.

- 74 STUDIES, for "Captive Andromache"—*black and white chalk*

LORD LEIGHTON, P.R.A.

- 75 STUDIES, for "Hercules Wrestling with Death for the Body of Alcestis"—*black and white chalk*

LORD LEIGHTON, P.R.A.

- 76 THREE STUDIES OF FIGURES—*black and white chalk*
Exhibited at Burlington House, 1897

LORD LEIGHTON, P.R.A.

- 77 A STUDY, of the nude figure in "The Juggler"; and A STUDY OF DRAPERY—*black and white chalk* 2

MOFFAT LINDNER.

- 78 A HAZY MORNING: BERGEN
10 in. by 14 in.

ALBERT MOORE.

- 79 A STUDY, of a female figure reclining—*black and white chalk*

W. MULLER.

- 80 A WOODY LANDSCAPE, with a peasant-woman and calves
18 *in.* by 12½ *in.*

J. NASH.

- 81 THE INTERIOR OF A MANSION, with a cavalier and other
figures
11½ *in.* by 16½ *in.*

SAM PALMER.

- 82 DRIVING CATTLE THROUGH A WOOD: Sunset
11 *in.* by 15 *in.*

SAM PALMER.

- 83 A FARMSTEAD
7½ *in.* by 16 *in.*

SAM PALMER

- 84 A HERDSMAN, FIGURES, AND ANIMALS
10½ *in.* by 15 *in.*

SAM PALMER.

- 85 SOLITUDE
8 *in.* by 11 *in.*

SAM PALMER.

- 86 A STUDY OF TREES
10½ *in.* by 14½ *in.*

J. B. PYNE.

- 87 GODSBERG ON THE RHINE
13 *in.* by 19 *in.*

D. G. ROSSETTI, 1851-60.

- 88 "HOW THEY MET THEMSELVES"—*pen and ink*

D. G. ROSSETTI, 1860.

- 89 DR. JOHNSON AND THE WOULD-BE METHODIST LADIES AT
THE MITRE—*pen and ink*

D. G. ROSSETTI.

- 90 STUDY OF MARIE FORD, for the Bride in "The Beloved"—
red and black chalk

D. G. ROSSETTI.

- 91 HEAD OF MRS. WILLIAM MORRIS—*black chalk*

D. G. ROSSETTI.

- 92 HEAD OF MISS FANNY COMFORTH; a study for "The Blue
Bower"—*pencil*

D. G. ROSSETTI.

- 93 A STUDY FOR "VENUS VERTICORDIA"—*pencil*. A study for
Joan of Arc—*black chalk*—on the reverse

D. G. ROSSETTI.

- 94 A STUDY, for the two Dancing Girls in "The Bower Garden"
—*black chalk*

D. G. ROSSETTI.

- 95 HEAD OF A GIRL—*pencil*

D. G. ROSSETTI, 1860.

- 96 HEAD OF MRS. WILLIAM MORRIS—*black chalk*

D. G. ROSSETTI.

- 97 HEAD OF MISS FANNY COMFORTH—*pencil*

D. G. ROSSETTI.

- 98 HEAD OF A GIRL—*pencil*

W. ROTHENSTEIN, 1894.

- 99 PORTRAITS OF C. RICKETTS AND C. H. SHANNON—*pastel*

W. ROTHENSTEIN, 1893.

- 100 PORTRAIT OF PAUL VERLAINE—*pastel*

W. ROTHENSTEIN.

- 100A HEADS OF J. COQUELIN—*two on one mount—pencil, in the folio*

J. RUSKIN.

- 101 FRIBOURG; and THE CHAIN OF THE ALPS—*in the folio* 2

REGINALD SAVAGE.

- 102 TWO ILLUSTRATIONS TO "THE ANCIENT MARINER"—*pen and ink* 2

REGINALD SAVAGE.

- 103 THE LOTOS-EATERS—*pen and ink*

C. H. SHANNON.

- 104 A STUDY OF MICE—*pencil*

C. H. SHANNON.

- 105 THE OVEN; THE FRUIT-PICKERS; AUTUMN LEAVES; and WINTER—*monochrome—a set of four* 4
5½ in.—*circle*

C. H. SHANNON, 1890.

- 106 THE FANTASTIC DRESS—*silver point*

C. H. SHANNON, 1896-7.

- 107 STUDIES FOR MARMITON: A souvenir of Van Dyck—*black and white chalk* 3

C. H. SHANNON, 1891-3.

- 108 STUDIES FOR NURSERY FLOOR—*red chalk* 2

C. H. SHANNON, 1896.

- 109 STUDIES OF FEMALE FIGURES—*black and white chalk* 2

C. H. SHANNON, 1896.

- 110 STUDIES FOR "AUTUMN LEAVES"; and A WOODCUT—*red chalk* 2

C. H. SHANNON, 1894.

- 111 STUDIES OF WOMEN—*red chalk* 2

C. H. SHANNON, 1894-96.

- 112 A STUDY OF TWO WOMEN; and A STUDY FOR "OVEN"—*red chalk* 2

C. H. SHANNON, 1895-6.

- 113 STUDIES OF WOMEN—*black and red chalk, and pencil* 3

G. SHEFFIELD.

- 114 A VIEW FROM A PARK, overlooking a river
29½ in. by 52 in.

A. SINET, 1892.

- 115 A STREET SCENE IN PARIS: A wet evening
Pastel— $9\frac{1}{2}$ in. by 12 in.

A. SINET, 1892.

- 116 MORNING TOILET
Pastel— $12\frac{1}{2}$ in. by $9\frac{1}{2}$ in.

L. P. SMYTHE, A.R.A., 1887.

- 117 THE BOY AT THE WHEEL
 16 in. by 13 in.

P. W. STEER.

- 118 WOODY LANDSCAPES—*in the folio* 2

ALFRED STEVENS.

- 119 STUDIES OF FIGURES, HEADS, &c.—*red chalk, in the folio* 7

W. STRANG, A.R.A.

- 120 PORTRAIT OF CUNNINGHAM GRAHAM, Esq.—*silver point*

W. STRANG, A.R.A.

- 121 PORTRAIT OF ROBERT BRIDGES, Esq.—*silver point*

W. STRANG, A.R.A.

- 122 PORTRAIT OF SERGIUS STEPNIAC, Esq.—*pencil*

J. M. SWAN, R.A.

- 123 AN INDIAN ELEPHANT
Pastel—9 in. by $10\frac{1}{2}$ in.

J. M. SWAN, R.A.

124 A LEOPARD EATING

Pastel—8 in. by 12 in.

J. M. SWAN, R.A.

125 STUDIES OF TIGERS' HEADS

Pastel—8½ in. by 14 in.

J. M. SWAN, R.A.

126 STUDIES OF POLAR BEARS

Pastel—8½ in. by 6 in.

J. M. SWAN, R.A.

127 A TIGRESS LYING DOWN—*black and white chalk**7 in. by 14 in.*

J. M. W. TURNER, R.A.

128 BRINKBURN PRIORY, ON THE COQUET

*11½ in. by 18 in.**From the Collection of J. Gillott, Esq., 1872**Engraved by J. C. Varrall, 1834, in the "England and Wales" series*

J. M. W. TURNER, R.A.

129 MOWBRAY VALE

10¾ in. by 15¼ in.

J. M. W. TURNER, R.A.

130 KILLIECRANKIE—*vignette**From the Novar Collection, 1877**Engraved by W. Miller, 1836, for Scott's "Tales of a Grandfather"*

J. M. W. TURNER, R.A.

131 ST. GOTHARD

9 in. by $12\frac{3}{4}$ in.

E. VIDAL.

132 YOUTH

Pastel—29 in. by 15 in.

C. J. WATSON, 1891.

133 VERONA

15 in. by 11 in.

C. J. WATSON, 1892.

134 THE MILKING-HOUR, VOLLENDAM

10 in. by $13\frac{1}{2}$ in.

J. M. WHISTLER.

135 VENICE

Pastel— $9\frac{3}{4}$ in. by 7 in.*Exhibited at the New Gallery, 1905*

J. M. WHISTLER.

136 NELLY

Pencil—8 in. by $5\frac{1}{2}$ in.*Exhibited at the New Gallery, 1905*

J. M. WHISTLER.

137 STUDIES OF NUDES

Black and white chalk—12 in. by 8 in.*Exhibited at the New Gallery, 1905*

J. M. WHISTLER.

138 A LANDSCAPE

7 in. by $9\frac{3}{4}$ in.

P. DE WINT.

- 139 A LANDSCAPE, with a castle and horseman
 $12\frac{1}{2}$ in. by $16\frac{1}{2}$ in.

P. DE WINT.

- 140 A WOODY LANDSCAPE, with a castle in the distance
 11 in. by 18 in.

PICTURES.

FORD MADDOX BROWN, 1868.

- 141 CHAUCER AT THE COURT OF EDWARD III. The scene is in the open air; on a raised platform, in the centre of the picture, the King and Queen are seated, with courtiers, jesters, &c., round them; in front of them, Chaucer is reading from a book on a moveable stand; landscape seen over battlements to the right

$48\frac{1}{2}$ in. by 39 in.—arched top

From the Collection of F. R. Leyland, Esq., 1892

Exhibited at Brussels, 1897

From the Collection of J. Bibby, Esq., 1899

Exhibited at Burlington House, 1901

FORD MADDOX BROWN, 1864.

- 142 ELIJAH AND THE WIDOW'S SON

On panel— $20\frac{3}{4}$ in. by $13\frac{1}{2}$ in.

From the Collection of J. H. Trist, Esq., 1892

Exhibited at Brussels, 1897

From the Collection of J. Bibby, Esq., 1899

E. CALVERT.

- 143 A LANDSCAPE, with a wood-nymph
 $8\frac{1}{2}$ in. by 12 in.

J. CONSTABLE, R.A.

- 144 STORM CLOUDS
On panel—8 in. by 11 in.

J. CONSTABLE, R.A.

- 145 A SAND PIT, with cart and figures
On panel—5 in. by $7\frac{3}{4}$ in.

J. CROME.

- 146 A RIVER SCENE, with a bridge, buildings and anglers
 17 in. by 23 in.

H. DAWSON, 1849.

- 147 ULLSWATER
 30 in. by 42 in.

F. H. HENSHAW.

- 148 THE FOREST OF ARDEN
 50 in. by 73 in.

J. HOLLAND.

- 149 A CANAL SCENE, VENICE, with gondolas
On panel—12 in. by 9 in.

A. HUGHES.

- 150 PRAYER-TIME
 $27\frac{1}{2}$ in. by 22 in.

F. ITTENBACH.

- 151 MATER CHRISTI
36 in. by 25 in.

SIR E. BURNE-JONES.

- 152 THE BLUE ANGEL
29 in. by 24 in.

SIR E. BURNE-JONES.

- 153 MARY MAGDALEN AT THE TOMB
32 in. by 63½ in.
From the Artist's Sale, 1898

SIR E. BURNE-JONES, 1884.

- 154 THE ASCENSION — *monochrome Carton for St. Phillip's,
Birmingham*
57 in. by 26 in.

SIR E. LANDSEER, R.A.

- 155 THE COMBAT
18 in. by 22 in.

A. LEGROS.

- 156 CUPID AND PSYCHE
45 in. by 56 in.
Exhibited at Bradford, 1904

A. LEGROS, 1889.

- 157 LISIÈRE DE BOIS
52 in. by 69 in.
From the Collection of J. Leathart, Esq., 1897

A. LEGROS, 1870.

- 158 SAINT CLEMENT OF ALEXANDRIA
 37 in. by 29 in.
Exhibited at the Art Treasures Exhibition, Manchester,
 1878

A. LEGROS.

- 159 TWILIGHT: An old French farm
 30 in. by 50 in.

A. LEGROS, 1865.

- 160 MONKS
 19½ in. by 22½ in.

A. LEGROS, 1862.

- 161 A ROCKY LANDSCAPE, with a stream and two figures :
 Evening
 25 in. by 31½ in.

A. LEGROS.

- 162 HEAD OF A YOUNG GIRL—a sketch
 10 in. by 6½ in.

LORD LEIGHTON, P.R.A.

- 163 THE SLAUGHTER OF THE INNOCENTS
 13 in. by 12 in.

LORD LEIGHTON, P.R.A.

- 164 A STUDY, for "Orpheus and Eurydice"
 5 in. by 3½ in.

E. BLAIR LEIGHTON.

165 A POSER

On panel—3 in. by 8½ in.

BARON H. LEYS.

166 DEFENDERS OF THE VILLAGE

On panel—11½ in. by 17 in.

SIR J. E. MILLAIS, P.R.A.

167 THE WATERFALL

*The original outdoor study for the background to the
Portrait of J. Ruskin, Esq.*

9 in. by 13 in.

Exhibited at Glasgow, 1901

Exhibited at Bradford, 1904

W. MULLER.

168 AN ITALIAN LANDSCAPE, with a stream and figure

11½ in. by 13½ in.

E. J. NIEMANN.

169 LUTON, BEDFORDSHIRE

34 in. by 48 in.

C. H. SHANNON.

170 A SOUVENIR OF VAN DYCK: Miss Kate Hargood, in a
Marmiton dress;

40½ in. by 38 in.

P. W. STEER, 1896.

171 THE JAPANESE GOWN

50 in. by 40 in.

W. STRANG, A.R.A.

172 THE MOTHER

 $46\frac{1}{2}$ in. by 36 in.

W. STRANG, A.R.A., 1904.

173 THE BATH

 $47\frac{1}{2}$ in. by 42 in.

JOHN VARLEY.

174 ON THE NILE

 $7\frac{1}{2}$ in. by $13\frac{1}{2}$ in.

R. WANE.

175 ON THE CORNISH COAST

 $17\frac{1}{2}$ in. by 33 in.

G. F. WATTS, R.A.

176 NEPTUNE'S HORSES

On panel— $22\frac{1}{2}$ in. by $12\frac{1}{2}$ in.

J. WEBB.

177 FISHERFOLK ON THE SHORE

 $17\frac{1}{2}$ in. by 32 in.

J. WEBB.

178 ENTERING PORT IN A STORM: Early morning

 $19\frac{1}{2}$ in. by 23 in.

J. WEBB.

179 ROSS

14 in. by $17\frac{1}{2}$ in.

J. WEBB.

- 180 NEAR HONFLEUR, NORMANDY
On panel—9 in. by 13½ in.

J. WEBB, 1895.

- 181 SHOREHAM
On panel—10½ in. by 15½ in.

J. WEBB.

- 182 NORTH WALES
On panel—11½ in. by 13½ in.

J. WEBB.

- 183 GIPSIES ON A COMMON
On panel—8 in. by 11½ in.

J. WEBB.

- 184 A COAST SCENE, with three figures
9½ in. by 13 in.

J. WEBB, 1884.

- 185 NEAR CHEPSTOW
On panel—vignette

GIORGIONE.

- 186 EVE
30 in. by 19½ in.

EARLY ITALIAN SCHOOL.

187 THE ANNUNCIATION

On the predella are subjects representing the birth,
presentation in the Temple, and death of the Virgin

On panel—45 in. by 47½ in.

FINIS

REPLY TO THE MEMORANDUM

OF THE ADVISORY BOARD

ON THE PROPOSED
REVISIONS TO THE
MANUAL OF THE
FEDERAL BUREAU OF INVESTIGATION

